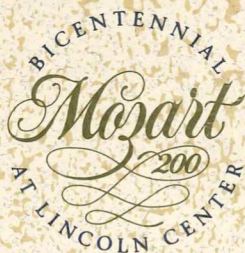


The University of Toronto, Faculty of Music
in association with the



THE UNIVERSITY OF TORONTO CHAMBER SINGERS
CONDUCTOR, DOREEN RAO



THE UNIVERSITY OF TORONTO CHAMBER ORCHESTRA
CONDUCTOR, DAVID ZAFER



Saturday, February 8, 1992 at 8:00 pm
St. Thomas' Anglican Church
381 Huron St., Toronto

WOLFGANG AMADEUS MOZART

O Gottes Lamm, K.343

Teresa Dunn, Soprano

Als aus Aegypten, K.343

Stacey Fraser, Soprano

Kommet her, ihr frechen Sünder, K. 146

Barbara Hannigan, Soprano

Symphony No. 29 in A, K.201

Allegro moderato

Andante

Minuetto

Allegro con spirito

****INTERMISSION****

MASS IN C ("Coronation"), K.317

Sharla Nafziger, soprano

Diana Kim, mezzo soprano

Mark McCallen, tenor

Christopher Ryan, bass

Introduction Allegro spiritoso,

Symphony No.28 in C, K.200

Kyrie

Gloria

Epistle Sonata Church Sonata in C, K.329

Leslie Dala, Organist

Gradual Sancta Maria, K.273

Credo

Meditation Andante, Symphony No.28 in C, K.200

Sanctus

Agnus Dei

Conclusion Presto, Symphony No.28 in C, K. 200

The audience is kindly requested to hold its applause during the Mass in C ("Coronation").

NOTES ON THE PROGRAM

by Mary Ann Parker

Associate Dean, Academic and Graduate Studies

In Mozart's church music for Salzburg, we find embodied some of the central conflicts of his personal life, his musical style, and indeed the language of Classical church music. His father Leopold was employed at the court of Heironymous Colloredo, the Archbishop of Salzburg, who was not only the ecclesiastical ruler of Salzburg, but also the temporal. The young Mozart also worked for the Archbishop as court organist, but the relationship was a rocky one. In a famous letter of September 4, 1776, to the revered counterpoint teacher Padre Martini, Mozart complained about the state of musical affairs in Salzburg, implying that the Archbishop was reluctant to loosen his purse strings. Furthermore, he placed limitations on church music; as Mozart wrote, things were quite different from Martini's circumstances in Italy, for in Salzburg "a Mass, with the whole Kyrie, the Gloria, the Credo, the epistle sonata, the Offertory, the Motet, the Sanctus and Agnus, must... last no longer than three quarters of an hour." Nevertheless, the Archbishop did enjoy the sound of trumpets and drums. As a result, masses written for him sometimes combined the conciseness of the *missa brevis* tradition with the elaborate scoring of the *missa solennis*.

The **Coronation Mass (K.317)** is just such a work. It was composed early in 1779, shortly after Mozart's return to Salzburg and the Archbishop's employ, following a period of travel. The often repeated explanation for the title was that the mass was sung at a ceremony crowning a statue of the Virgin Mary. However, a more likely origin is that the work was performed at the coronation of Leopold II in Prague in 1791. Oddly enough, that performance was

directed by Antonio Salieri, known to modern Mozart lovers as the young composer's most vehement rival.

The Kyrie opens with a majestic choral statement whose arresting declamation needs no instrumental introduction. The stylistic contrasts of Classical church music come into play almost immediately as the soloists enter for a tuneful even galant passage.

The movement ends with the re-entry of the chorus.

The various literary styles of the mass ordinary can be divided roughly into two groups: one, exemplified by the Kyrie, Sanctus and Agnus Dei, features relatively short texts which can be set in any number of styles. The other type, found in the Gloria and Credo, offers long texts, which must be dealt with concisely and even efficiently by composers in order to avoid excessive length. In the Gloria of this mass, we find one of the most felicitous solutions to this problem of text setting. In a style sometimes referred to as "symphonic church music", Mozart sets an often homophonic choral declamation of the text against what is essentially an orchestral allegro in first-movement form. With interspersed passages for the vocal soloists, the movement produces a feeling of exaltation entirely suited to the Gloria text. On the other hand, this style has not been without its critics, who would suggest not only that it is too secular, but also that it does not exhibit care with the details of text-setting. For example, the exuberant declamation of the word "pax" (peace) seems hardly appropriate, and it might seem odd that the words "Quoniam tu solus sanctus" (for Thou only art holy), occurring as they do right at the recapitulation, are set to the same music as the opening.

The Credo is another of the long texts, but Mozart treats it with special care for liturgical reasons. It is the expression of the tenets of the Christian faith, and as such is the first movement to be set off by an instrumental introduction. The passage "Et incarnatus est" (And He was made incarnate), dealing with the central mystery of

Christianity, is a sharply contrasting Adagio with muted strings. The mutes come off and the tempo returns at "Et resurrexit".

The Sanctus and Benedictus feature a variety of contrasting styles. The maestoso Sanctus, set without instrumental interludes, is extremely concise, moving into the somewhat more repetitive allegro of the Hosanna. The Benedictus provides a moment of repose, with the gallant style of the strings and the solo voice parts marked "sotto voce".

At the opening of the final movement, Agnus Dei, there is a lyrical, slow moving soprano solo which bears a certain resemblance to the "Dove sono" from *Le Nozze di Figaro*. At "dona nobis pacem", the memorable theme from the Kyrie returns; whether or not its vigour and the generally energetic tone of the closing is well suited to the sentiment "Grant us Thy peace", it provides an exhilarating close for this magnificent work.

The **Church Sonata in C (K.329)** is one of the "epistle sonatas" referred to in Mozart's letter to Martini. In all, he composed seventeen of these pieces, which are designed to be played between the reading of the Epistle and the Gospel at High Mass. Because of the Archbishop's limitations on length, they are relatively short works in one movement only, normally with the organ playing what is essentially a continuo part with a few solo passages. This one is of particular interest, not only because the organ has a significant solo function, but also because it may well have been composed to be played with the Coronation Mass. It shares with the mass the key of C major, and it features winds and timpani, in addition to the string ensemble of the typical church sonata. Furthermore, it was probably composed in the early part of 1779, around the same time as the festive mass. One wonders whether the Archbishop approved of this sonata, with its distinctly buffa opening. In a strikingly secular style, a succession of sparkling themes articulates a simple tonal plan.

Most concert goers will be surprised at the Mozart they meet in the four short sacred works on the program. Doubtless composed in response to requests by the Archbishop and others for simplicity in sacred music, they feature neither the expansiveness and virtuosity of Mozart's arias nor the exalted, festive style of the Coronation Mass. **Sancta Maria (K.273)**, which dates from the fall of 1777, is a setting for four-part choir, strings and organ of a gradual for the feast of the Blessed Virgin Mary. It is almost entirely syllabic and homophonic, with contrapuntal decorations to the Amen. Also written in Salzburg, **Kommet her, ihr frechen Sünder (K.146)** dates from around the same time as the Coronation Mass, but exhibits a fundamentally different approach to sacred composition. Set for soprano solo, strings and organ, it is a strophic aria in three verses which would fit well into a German passion oratorio or cantata. The melody is delicately ornamented and the instruments play only the briefest interludes.

The two sacred songs **O Gottes Lamm und Als aus Aegypten (K.343)** are the only works on the program that do not date from the Salzburg period. They were composed as late as 1787, probably in Prague or Vienna, after Mozart had made his final break with the Archbishop and struck out on his own. The purpose or inspiration for them is unclear, however it is worth noting that Mozart stated in a letter to his close friend Gottfried von Jacquin that he was sending along a sacred song. They are simple strophic hymns with figured-bass accompaniment.

Composed late in 1774, the **Symphony No.28 in C (K.200)** combines the elegant language of the mid-century, with its trills and Scotch snaps, and the crystal clarity of Viennese Classicism. The opening has a whimsical quality, but the fanfare references in the first theme recall the eighteenth-century symphony's primary function as overture. Marked *Allegro spiritoso*, this first movement is in triple meter, and has many dance-like qualities, including a minuet style second theme. In the exuberant

Presto finale, with its playful decorated theme, sforzandos and dynamic variety, the fancy of the first movement is reinforced.

A strikingly different affect dominates **Symphony No.29 (K.201)**, which in spite of its later number was actually composed some six months earlier than Symphony No.28. With the G minor Symphony K.183, it is probably the best known of Mozart's earlier works in that genre. The first movement, with its quiet beginning, features a far more serious tone than we heard in Symphony No.28, and its closing coda contains a canon based on the opening. The first familiar gesture of the Andante, with its muted strings, is distinctly galant in style. Like the Andante, the Minuet is dominated by dotted rhythms, but here the effect is quite different. As Neal Zaslaw put it, the Minuet "seems presided over more by the spirit of Mars than that of Terpsichore." Thematically, the Finale in six-eight time refers to the chasse or hunt motive, but the humour of the movement is worked out in a substantial full-scale sonata form with coda.

TRANSLATIONS

O Gottes Lamm (K.343)

Your life and suffering on
The cross has ransomed us;
You died for the whole world.
For those on earth to whom
You have granted Your faith,
Receive them as a tribute
In peace to Your holiness.

Als aus Aegypten (K.343)

The people of Israel were
Shown out of Egypt,
The land of the barbarians;
The children of Jacob were
Consecrated to the God of Judah
And Israel was blessed with
His kingdom and inheritance.

Kommet her, ihr frechen Sünder

Come here, ye brazen sinners,
see the Saviour of all the world! Declare unto His children, "Has
ever such a Father been named?" Jesus suffers a thousand
agonies until He gives up His soul to bear the guilt upon the
cross that wayward man commits.

Come, see Maria now at the foot of the cross! Can there be a
mother that can love so tenderly? Ah! with tears she must see
how her Son dies upon the cross and yet she lets it happen so
that man can attain his salvation.

Give thanks now, for such love to both mother and Child and
devote your energies forever to their glory; form a bond with
them to always be loyal in love, and henceforth, consecrate your
all to their service.

Mass in C "Coronation", K.317

Kyrie

Lord, have mercy upon us.

Christ, have mercy upon us. Lord, have mercy upon us.

Gloria

Glory be to God in the highest. And on earth peace to men of good will. We praise Thee. We bless Thee. We adore Thee. We glorify Thee. We give Thee thanks for Thy great glory. O Lord God, heavenly King, God the Father almighty. O Lord Jesus Christ, the only begotten Son. Lord God, Lamb of God, Son of the Father. Who takest away the sins of the world, have mercy upon us. Who takest away the sins of the world, receive our prayer. Who sitteth at the right hand of the Father, have mercy upon us. For Thou alone art holy. Thou alone art Lord. Thou alone, Jesus Christ, art most high. Together with the Holy Ghost, in the glory of God the Father. Amen.

Gradual

Holy Mary, Virgin Mother, for Thy loving care thanks I bring to Thee. Holy Mother, Virgin Mary, for Thy care all my thanks I bring to Thee and to Thy service I shall dedicate my life both in time and for eternity. I shall dedicate my life to Thee. As my patron and as my protectress, as patron Thee I choose, both as my protectress and my patron Thee I choose. Love for Thee, devotion and honour will rule within my heart forever more, and from Thy pathway I shall never stray, nor shall I suffer those who depend on me ever to wander from Thy way in word or deed. Mary most Holy, look in mercy upon me, Thy servant, prostrate here before Thy throne, protect me all my life, in death's hour oh comfort me. Amen.

Credo

I believe in one God, the Father almighty, maker of heaven and earth, and of all things visible and invisible. And in one Lord Jesus Christ, the only begotten Son of God. Born of the Father before all ages. God of God, light of light, true God of true God. Begotten, not made; of one substance with the Father: by whom all things were made. Who for us men, and for our salvation, came down from heaven. And was made flesh by the Holy Ghost of the Virgin Mary: and was made man. He was also crucified for us, suffered under Pontius Pilate, and was buried. And on the third day He rose again, according to the Scriptures. And ascended into heaven: He sitteth at the right hand of the Father. And He shall come again with glory to judge the living and the dead; and of His Kingdom there shall be no end. And in

the Holy Ghost, the Lord and Giver of life, who proceedeth from the father and the Son. Who together with the Father and the Son is adored and glorified: who spoke by the prophets. And in one holy, catholic and apostolic Church. I confess one baptism for the remission of sins. And I expect the resurrection of the dead. And the life of the world to come. Amen.

Sanctus

Holy, Holy, Holy Lord God of hosts. Heaven and earth are filled with Thy glory. Hosanna in the highest.

Benedictus

Blessed is He that cometh in the name of the Lord. Hosanna in the highest.

Agnus Dei

Lamb of God, who takest away the sins of the world, have mercy upon us. Lamb of God, who takest away the sins of the world, have mercy upon us. Lamb of God, who takest away the sins of the world, grant us peace.

TONIGHT'S ARTISTS

Doreen Rao was appointed Director of Choral Programs and Professor of Music at the University of Toronto in 1988. She teaches advanced choral techniques, vocal techniques and conducts the University Symphony Chorus and the newly formed Chamber Singers. She is admired as one of North America's most celebrated conductors for her vocal and choral expertise, her dynamic presentation and her personal warmth.

Professor Rao held a dual position of assistant conductor of the Chicago Symphony Chorus and music director and conductor of the Glenn Ellyn Children's Chorus prior to her U of T appointment. Under Georg Solti

and Margaret Hillis, she prepared choruses for recordings that won four Grammy Awards and a Grand Prix du Disque.

Doreen Rao made her orchestral conducting debut at London's Royal Festival Hall in 1980 and her New York debut with the American Symphony Orchestra in 1985. She has conducted many works for choir and orchestra such as Beethoven's "Choral Fantasy", Stravinsky's "Symphony of Psalms" and in 1990 the world premier of John Burge's "Mass for Prisoners of Conscience".

Dr. Rao is committed to performance based music education and the future of choral music in the schools. She is author of "Choral Music Experience", a comprehensive series of choral textbooks and music published by Boosey and Hawkes and co-author of the secondary choral textbook "Sing!" published by Hinshaw Music.

David Zafer has earned international acclaim as one of Canada's leading assets in the field of classical music with his exceptional skill and dedication as a performer and teacher. He has studied and performed with such renowned artists as Oscar Shumsky, Glenn Gould, Leonard Rose, William Primrose, and Jose-Luis Garcia. His performing career has spanned a full spectrum of engagements from Associate Concertmaster, Concertmaster and guest soloist with the Toronto and Baltimore Symphony Orchestras, the Stratford Festival Orchestra and the National Ballet of Canada to chamber group recitals at the Marlboro Festival and the Stratford Festival. He has toured also with Boyd Neel's Hart House Orchestra. Since 1966 David Zafer has been Professor of Violin for the Faculty of Music at the University of Toronto and many of his graduates hold major positions in orchestras, chamber groups and teaching institutions across North America. He frequently gives masterclasses throughout Canada and the United States and has been a juror at the Strathclyde International Violin Competition

in Glasgow and a guest faculty member at the Menuhin School in Surrey, England.

Professor Zafer was the Director of the Canadian Chamber Orchestra at the Banff Centre from 1974 to 1982, founded and conducts the University of Toronto Chamber Orchestra and also conducts the Toronto Symphony Youth Orchestra.

THE UNIVERSITY OF TORONTO CHAMBER SINGERS

Doreen Rao, conductor

SOPRANOS

Jennifer Clucas
Teresa Dunn
Stacey Fraser
Barbara Hannigan
Sharla Nafziger
Marian Sjolander

ALTOS

Diana Kim
Cheryl Lake
Nanette Masson
Melanie Paul
Peggy Slegers
Barbara Vermeulen

TENORS

Matthew Baddeley
Christopher Beall
Mark McCallen
Gary Mouldsdaile
Ian Riddell
Douglas Smith

BASSES

Alexander Anastaspoulos
Gary Brown
Christopher Ryan
Geoffrey Sangwine
James Westman
Sheldon Wong

THE UNIVERSITY OF TORONTO CHAMBER ORCHESTRA

David Zafer, conductor

VIOLIN I

Jeremy Bell
Mark Fewer
Peter Krysa
Chui-Tan Lee
Xio Hui Liao
Tara-Louise Perreault

VIOLA

Cindy Babyn
Sherry Chen
Bridgette LaMarche
Samuel Yeung

OBOE

Karen Ages
Heidi Postl

TRUMPET

Curtis Dietz
Scott Harrison

TIMPANI

Morris Palter

ORGAN

Leslie Dala

VIOLIN II

Andrea Aron
Corey Gemmell
Karen Graves
Amanda Lee
Michelle Speller
Marina Zelter

VIOLONCELLO

Igor Gefter
Alex Ling
Margaret Tobola
Alistair Grieve

BASS

Gregory Sheldon

HORN

Jane McKay
Gina Patterson

TROMBONE

Nancy Antram
Patrick Brown
Rob Nicolson

We would like to extend our thanks to those who have made donations to help the Chamber Singers and Chamber Orchestra get to New York City. Special thanks go to The Associates of the University of Toronto Inc., the McLean Foundation and Ontario House in New York City.

This programme was supported in part by Olaf Trunzer, Manager of Acorn Educational Computer Systems.

Mozart

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